

Lincoln Center's

white light festival

October 18–November 15, 2017

Sunday, November 12, 2017, at 3:00 pm

Pre-concert lecture by Andrew Shenton at 1:45 pm in the Stanley H. Kaplan Penthouse

Missa Solemnis

Swedish Chamber Orchestra

Thomas Dausgaard, *Conductor*

Malin Christensson, *Soprano*

Kristina Hammarström, *Mezzo-Soprano*

Michael Weinius, *Tenor*

Josef Wagner, *Bass*

Swedish Radio Choir

Peter Dijkstra, *Choral Director*

BEETHOVEN **Mass in D major, Op. 123 ("Missa solemnis") (1819–23)**

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

This program is approximately 80 minutes long and will be performed without intermission.

This performance is also part of Great Performers.

This program is supported by the Leon Levy Fund for Symphonic Masters.

Symphonic Masters is made possible in part by endowment support from UBS.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

David Geffen Hall

Please make certain all your electronic devices are switched off.

WhiteLightFestival.org

Support for Great Performers is provided by Rita E. and Gustave M. Hauser, Audrey Love Charitable Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

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UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Tuesday, November 14 at 7:30 pm at Church of St. Mary the Virgin

Swedish Radio Choir

Peter Dijkstra, conductor

MAIJA EINFELDE: Lux aeterna

SVEN-DAVID SANDSTRÖM: En ny himmel och en ny jord

ANDERS HILLBORG: Mouyouyoum

SCHNITTKKE: Concerto for Choir

Wednesday, November 15 at 7:30 pm in the Rose Theater

The Routes of Slavery

Jordi Savall, director

John Douglas Thompson, narrator

Hespèrion XXI

La Capella Reial de Catalunya

The Fairfield Four

Jordi Savall and international artists representing Europe, Africa, and the Americas explore the extraordinary resilience of the human spirit.

Pre-concert talk with Jordi Savall and Ara

Guzelimian at 6:15 pm in the Agnes Varis and Karl Leichtman Studio

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

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We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Snapshot

By Christopher H. Gibbs

In 1822 Beethoven stated that his Mass in D major (“Missa solemnis”) was the “greatest work I have composed so far.” Even allowing for the fact that he was pitching the piece to a publisher and that by this late point in his career he had not yet composed his Ninth Symphony and late string quartets, his declaration deserves to be taken seriously.

The *Missa solemnis* is Beethoven’s largest and longest composition (not counting the opera *Fidelio*), yet at the same time is one of his most intimate and personal. He inscribed the opening of the Kyrie movement with the words: “From the heart—may it again—go to the heart!” The work came at a crucial juncture in Beethoven’s life: As the aging and deaf composer increasingly withdrew from society, he created a musical testimony that is a supreme expression of personal belief.

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Notes on the Program

By Christopher H. Gibbs

Mass in D major, Op. 123 (“Missa solemnis”) (1819–23)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 80 minutes

The initial impetus for Beethoven to compose the *Missa solemnis* was personal. Archduke Rudolph, son of Emperor Leopold II, was his student and foremost patron. Early in 1819, Pope Pius VII made the archduke a Cardinal and then announced that he would become Archbishop of Olmütz (now in the Czech Republic). In a letter of congratulations, Beethoven promised to compose a Mass “so that my poor talents may contribute to the glorification of that solemn day.” But the composer had set himself an impossible deadline, especially as the scope of the work grew and other commitments, together with health problems, distracted him. The Mass ultimately took some four years to complete and the first performance occurred in distant St. Petersburg. Beethoven himself only heard (to the very limited extent he could hear anything at all at this late point in his life) three movements that were performed in May 1824, the occasion on which his Ninth Symphony premiered.

In the *Missa solemnis*, Beethoven attempted to reconcile conventional Christian views and Enlightenment rationalism with more personal spiritual impulses. Even though he initially conceived it for Archduke Rudolph’s installation ceremony, he merged features associated with the traditional church Mass and music for the concert hall. The length of the work alone virtually precludes its liturgical use. As music historian Carl Dahlhaus remarked, “With the composition of a concert Mass,

the concert hall was transformed into a church, and the Mass into a concert piece.” Perhaps Beethoven recognized some of the greatness of the *Missa solemnis* in his hard-won ability to combine so much of music history, so much of the sacred and the secular, all the while expressing his spiritual beliefs: “My primary goal in composing this grand Mass was to awaken and permanently instill religious feelings in both the singers and listeners.”

The composer’s own religious feelings are not easy to characterize. Although he was exposed to a considerable amount of Catholic sacred music during his youth in his native Bonn and often participated as an organist in services, there is no indication that he later supported any organized religion. He sought rather to create his own combination of sacred systems, spirituality, and morality—what biographer Maynard Solomon has called his “quest for faith.” We find frequent entreaties, prayers, and expressions of thanks to God scattered in his sketches, manuscripts, letters, and diaries. We even know some of the relevant materials he read, which included books on Eastern religious thought. Classical antiquity also attracted him; he noted that “Socrates and Jesus have been my models.” Beethoven did not compose a large quantity of religious music—principally some songs, an oratorio, and an earlier Mass. And yet many of his compositions strike listeners as “spiritual,” such as the exquisite slow movement of his late String Quartet in A minor, Op. 132, which he labelled “Song of Thanksgiving to the Deity on Recovery from Illness.”

The *Missa solemnis* unfolds in the five movements of the Mass Ordinary, those in which the words are the same at every service. The opening Kyrie has the shortest text and is the only part in Greek rather than Latin. Beethoven’s music for this simple threefold plea for mercy is restrained and reverent, presented by the full orches-

tra, four vocal soloists, and chorus. Beethoven sought ways to unify the entire Mass through various musical ideas first presented in the Kyrie that reappear later.

The next two movements (Gloria and Credo) have many more words and therefore call for greater proportions and more rapid declamation. Each one, subdivided into smaller sections, lasts more than 15 minutes. The Gloria, a long hymn of praise, is particularly joyous. After a lyrical middle section (“*Gratias agimus tibi*”), the fervor mounts to the end. Beethoven includes an expected fugue (“*in gloria Dei Patris. Amen*”), and then surprisingly returns to the opening word, “*Gloria.*” The Credo—the Nicene Creed from the fourth century—offers a recital of belief. Beethoven’s mighty opening testifies to an emphatic conviction. He uses an imposing four-note motif, first intoned by the basses at the opening, which returns at critical junctures and serves to support the larger architectural scaffolding. This allows for a variety of moods that reflect the meaning of the words, which can be quite graphic. A solo flute suggests the sounds of a dove, representing the Holy Ghost, in the “*Et incarnatus est.*” The “*Et resurrexit*” is one of the most brilliant and exciting passages, with rising scales in chorus and orchestra representing the risen Savior. The movement

ends with a monumental double fugue “*Et vitam venturi.*”

The initial celebratory words of the Sanctus derive from ancient Jewish rites (Isaiah 6:3) and are followed by the serene Benedictus (Matthew 21:9). These parts invite contrasting musical treatment. The tempo increases for the sections within the Sanctus, from *adagio*, to *allegro pesante*, to *presto*. In many Masses, this is the point in the service when the Consecration and Elevation of the Host occurs, often accompanied by organ improvisation. Beethoven adapts this tradition by inserting an instrumental “*Praeludium*” with an ethereal violin solo. The final Agnus Dei alternates between themes of peace and war. Beethoven headed the movement with the inscription: “*Prayer for inner and outer peace*” and his music shows the struggle to achieve this state. The drumrolls and military fanfares that evoke battle initially confused and upset some critics, who found the section inappropriately operatic, although eventually peace triumphs.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College.

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O Ignis Spiritus Paracliti ("O Fire of God, the Comforter")

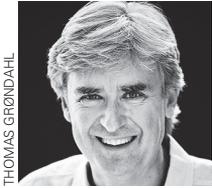
By Hildegard of Bingen

O Fire of God, the Comforter, O life of all that live,
Holy art thou to quicken us, and holy, strength to give:
To heal the broken-hearted ones, their sorest wounds to bind,
O Spirit of all holiness, O Lover of mankind!
O sweetest taste within the breast, O grace upon us poured,
That saintly hearts may give again their perfume to the Lord.
O purest fountain! we can see, clear mirrored in thy streams,
That God brings home the wanderers, that God the lost redeems.
O breastplate strong to guard our life, O bond of unity,
O dwelling-place of righteousness, save all who trust in thee:
Defend those who in dungeon dark are prisoned by the foe,
And, for thy will is aye to save, let thou the captives go.
O surest way, that through the height and through the lowest deep
And through the earth dost pass, and all in firmest union keep;
From thee the clouds and ether move, from thee the moisture flows,
From thee the waters draw their rills, and earth with verdure glows,
And thou dost ever teach the wise, and freely on them pour
The inspiration of thy gifts, the gladness of thy lore.
All praise to thee, O joy of life, O hope and strength, we raise,
Who givest us the prize of light, who art thyself all praise.

—Translated from the Latin by Richard Frederick Littledale

*For poetry comments and suggestions, please write
to programming@LincolnCenter.org.*

Meet the Artists



THOMAS GRÖNDAHL

Thomas Dausgaard

Thomas Dausgaard is chief conductor of the Swedish Chamber Orchestra and the BBC Scottish Symphony Orchestra. He is also honorary conductor of Orchestra della Toscana (ORT) and the Danish National Symphony Orchestra. In 2019 Mr. Dausgaard begins his appointment as music director of the Seattle Symphony. He is renowned for his creativity and innovation in programming, the excitement of his live performances, and his extensive catalogue of critically acclaimed recordings. Mr. Dausgaard performs with the world's leading orchestras, appearing in recent seasons with the Munich Philharmonic, MDR Leipzig Radio Symphony Orchestra, Konzerthausorchester Berlin, Vienna Symphony, London and BBC Symphony Orchestras, L'Orchestre philharmonique de Radio France, as well as the Philharmonia and Royal Philharmonic Orchestras.

Mr. Dausgaard began his North American career assisting Seiji Ozawa, and has since appeared with the Cleveland Orchestra; Los Angeles Philharmonic; the Boston, National, and Baltimore symphony orchestras; Houston Symphony; Los Angeles Chamber Orchestra; as well as the Toronto and Montreal Symphony Orchestras. He regularly visits Asia and Australia, appearing in recent seasons with the New Japan Philharmonic, Hong Kong Philharmonic Orchestra, and the Sydney and Melbourne Symphony Orchestras. Festival appearances have included the BBC Proms; Edinburgh International, Salzburg, Mostly Mozart, and George Enescu festivals; and Tanglewood.

As a recording artist, he enjoys long-standing relationships with the BIS and Da Capo labels, having recorded well over 70 CDs, including complete symphonic cycles by Beethoven, Schubert, Schumann, and Rued Langgaard. His most recent release is a critically acclaimed recording of Mahler's Symphony No. 10 (completed by Deryck Cooke, version III) with the Seattle Symphony. He is currently completing a Brahms cycle for BIS Records, and, with the Swedish Chamber Orchestra, a project that combines Bach's Brandenburg Concertos with six newly commissioned companion works. Mr. Dausgaard has been awarded the Cross of Chivalry by the Queen of Denmark, and was elected to the Royal Academy of Music in Sweden.



SUSSIE AHLBURG

Malin Christensson

Born in Sweden, Malin Christensson (soprano) studied at the Royal College of Music. Operatic highlights include Susanna (*Le nozze di Figaro*) in Los Angeles, Lisbon, at the Festival d'Aix-en-Provence, and in Santiago; Barbarina at the Salzburg Festival; Zerlina (*Don Giovanni*) at the Houston Grand Opera and at the Helsinki Festival; Sophie (*Werther*) in Baden-Baden; Marzelline (*Fidelio*) at the Ludwig van Beethoven Easter Festival in Warsaw; Drusilla (*L'incoronazione di Poppea*) at the Drottningholms Slottsteater; Miss Wordsworth (*Albert Herring*) at the Glyndebourne Festival; Flower Maiden (*Parsifal*) at Royal Opera House, Covent Garden; and Papagena (*Die Zauberflöte*) in Montpellier, at the Théâtre du Châtelet, and at the Vienna Festival.

Recent concert highlights have included Bach's *St. Matthew Passion* with the Philadelphia Orchestra and Yannick Nézet-Séguin;

the *Weihnachtsoratorium* with the Gewandhaus Orchestra of Leipzig and Trevor Pinnock; Bach's Mass in B minor with the Boston Symphony Orchestra and Andris Nelsons; Beethoven's Symphony No. 9 with the Swedish Radio Symphony Orchestra and Herbert Blomstedt; Haydn's *Die Schöpfung* with the Oslo Philharmonic and Harry Bicket; Orff's *Carmina Burana* with the London Symphony Orchestra and Daniel Harding; Mozart's Mass in C minor with the City of Birmingham Symphony Orchestra and Andris Nelsons; Nielsen's *Springtime on Funen* at the BBC Proms with the BBC Symphony Orchestra and Andrew Litton; Adele in *Die Fledermaus* with the Philharmonia Orchestra and John Wilson; and Mahler's Symphony No. 4 with the Nürnberger Symphoniker and Alexander Shelley.

Upcoming and recent projects include Mahler's Symphony No. 2 and Freia in *Das Rheingold* with the Boston Symphony Orchestra, *Missa solemnis* on tour with the Swedish Chamber Orchestra in Sweden, Denmark, and the U.S., Handel's *Messiah* with Nathalie Stutzmann and the Gothenburg Symphony Orchestra, Handel's *Silvete venti* with the Budapest Festival Orchestra, and Waldvogel in Wagner's *Siegfried* with Hallé Orchestra.



MATS BÄCKER

**Kristina
Hammarström**

Kristina Hammarström (mezzo-soprano) frequently appears at opera houses such as the Berlin and Vienna State Operas, Teatro alla Scala, Opéra national de Paris, Théâtre des Champs-Élysées, Théâtre du Capitole (Toulouse), Opéra national du Rhin (Strasbourg), Théâtre Royale de La Monnaie (Brussels), Vlaamse Opera

(Antwerp), Deutsche Oper am Rhein (Düsseldorf), Opéra de Lausanne, Grand Théâtre de Genève, Ópera de Bilbao, Royal Swedish Opera, Festival d'Aix-en-Provence, and Innsbrucker Festwochen der Alten Musik. Her opera roles include Charlotte in *Werther*, Octavian in *Der Rosenkavalier*, Rosina in *Il barbiere di Siviglia*, Marguerite in Berlioz's *La damnation de Faust*, Arsace in *Semiramide*, Penelope in *Il ritorno d'Ulisse in patria*, and numerous roles in operas by Mozart, Handel, and Vivaldi. Upcoming highlights include appearances at the Paris Opera and Berlin State Opera.

Ms. Hammarström regularly works with conductors such as Herbert Blomstedt, William Christie, Jesús López Cobos, Alan Curtis, Alessandro De Marchi, Marc Minkowski, Ádám Fischer, Alan Gilbert, Emmanuelle Haïm, Philippe Herreweghe, Christopher Hogwood, René Jacobs, Fabio Luisi, Paul McCreesh, John Nelson, Yannick Nézet-Séguin, George Petrou, Josep Pons, Christophe Rousset, and Jean-Christophe Spinosi. Sought after in concert halls and festivals throughout Europe and Asia, her repertoire includes Berlioz's *Les nuits d'été*; Mahler's *Kindertotenlieder*, *Lieder eines fahrenden Gesellen*, *Des Knaben Wunderhorn*, and *Das Lied von der Erde*; Brahms's *Alto Rhapsody*; Elgar's *Sea Pictures*; Beethoven's Symphony No. 9 and *Missa solemnis*; Bernstein's Symphony No. 1; as well as a large number of masses and oratorios.

Ms. Hammarström has recorded the title role in *Giulio Cesare*, Giulia in Handel's *Alessandro Severo*, Idamante in *Idomeneo*, Farnace in *Mitridate, re di Ponto*, Cecilio in *Lucio Silla*, Bach's *Christmas Oratorio*, Mozart's Requiem, and Handel's *Messiah*. DVD releases include Bradamante in *Alcina*, Bradamante in Vivaldi's *Orlando furioso*, and Daniel in *Belshazzar*.



Michael Weinius

Michael Weinius (tenor), born in Stockholm, has rapidly established himself as one of Europe's most sought-after tenors. Following his transition from baritone to tenor in 2004, Mr. Weinius achieved success in roles such as Laca in Janáček's *Jenůfa* at the NorrlandsOperan in Sweden, Loge in *Das Rheingold* with Gothenburg Symphony Orchestra under Kent Nagano, and Sergei in *Lady Macbeth of the Mtsensk District* at the Wermland Opera in Karlstad, Sweden. Other notable engagements include Riccardo in *Un ballo in maschera* at Malmö Opera; Turiddu in *Cavalleria rusticana* at Royal Swedish Opera; the title role in *Parsifal* both in Mannheim and at Wermland Opera; Dick Johnson in *La fanciulla del West* and Herodes in *Salome* at the Malmö Opera; Siegmund in *Die Walküre* at Royal Swedish Opera; and Don José in *Carmen* at Opera Hedeland in Denmark.

Mr. Weinius's recent and future highlights include *Parsifal* for Deutsche Oper am Rhein in Düsseldorf, Finnish National Opera, Bayerische Staatsoper in Munich, and Royal Swedish Opera; Siegmund for Nationale Reisopera, Nationaltheater Mannheim, and Opera North; Hans Schwalb in *Mathis der Maler* conducted by Christoph Eschenbach at Opéra Bastille in Paris; Don José in Stockholm; *Lohengrin* in Stockholm and at Deutsche Oper Berlin; as well as highlights from *Lohengrin* in Baden-Baden with Christian Thielemann; Tristan, Herodes, and Mao in *Nixon in China* at Royal Swedish Opera in Stockholm; and this year, his first Siegfried at Deutsche Oper am Rhein in Düsseldorf.

Mr. Weinius was the recipient of the prestigious 2004 Gösta Winbergh Award, the WhiteLightFestival.org

2006 Birgit Nilsson Prize for singers, and in 2008 was the winner of Seattle Opera's International Wagner Competition. In 2013 Mr. Weinius received the honorable title of court singer from King Carl XVI Gustaf.



STEVE HAIDER

Josef Wagner

Austrian bass/baritone Josef Wagner (bass) studied at the University of Music and Performing Arts in Vienna with Kurt Equiluz and Robert Holl. He currently studies with Wicus Slabbert. Following his stage debut as Don Alfonso in *Così fan tutte* and as Dulcamara in *L'elisir d'amore*, Mr. Wagner became a member of the ensemble Vienna Volksoper in 2002, where he sang the roles of Figaro (*Le nozze di Figaro*), Papageno (*Die Zauberflöte*), and recently, the title role in Achim Freyer's production of *Don Giovanni*.

In 2006 he gave his debut at the Salzburg Festival as Don Cassandro (*La finta semplice*). Since then, he has performed such roles as Herkules in Anton Schweitzer's *Alceste* with Concerto Köln under the baton of Michael Hofstetter; Lord Sidney (*Il viaggio a Reims*) at Israeli Opera; Nick Shadow (*The Rake's Progress*) at Angers Nantes Opéra; Frank (*Die Fledermaus*) at Grand Théâtre de Genève; and Escamillo (*Carmen*) with the Bavarian Radio Symphony Orchestra and in Tel Aviv. Mr. Wagner is also a regular guest at Opera Vlaanderen, where he has sung Don Alfonso, Ercole/Giove (Cavalli's *Giasone*), Assur (*Semiramide*), Fra Melitone (*La forza del destino*), and the title role in *Don Giovanni*. Other highlights include Jochanaan at Royal Swedish Opera with soprano Nina Stemme, Papageno at the Festival d'Aix-en-Provence, as well as Golaud (*Pelléas et Mélisande*) at Deutsche Oper Berlin. Most recently, Mr. Wagner

made his debut as Eugene Onegin in Helsinki. This season marks his debuts as the Holländer (*Der fliegende Holländer*) and as the Ruler in Korngold's *Das Wunder der Heliane* (*The Miracle of Heliane*) at Deutsche Oper Berlin, as well as his return to Volksoper Wien with *The Tales of Hoffmann*, to Nancy as Peter Besenbinder (*Hänsel und Gretel*), and to the Festival d'Aix-en-Provence as Musiklehrer (*Ariadne auf Naxos*).

Swedish Chamber Orchestra

The Swedish Chamber Orchestra was founded in 1995 as the only full-time chamber orchestra in Sweden, and was joined two years later by its current chief conductor, Thomas Dausgaard. For the past 19 years, Dausgaard has led the ensemble in creating a unique and dynamic sound with a wide range of repertoire and styles.

Comprising 39 regular members, the Swedish Chamber Orchestra made its U.K. and U.S. debuts with Dausgaard in 2004, performing at London's BBC Proms and Lincoln Center's Mostly Mozart Festival. Since then, the orchestra has toured regularly throughout Europe, and also made its debut in Japan. Tour highlights include performances in New York, Washington, Cleveland, and across the West coast of the U.S.; at the BBC Proms and at the Salzburg Festival with Nina Stemme (2010); as well as tours to Germany, including the orchestra's debut at the Berliner Philharmonie (2011) and a tour with Andrew Manze and clarinetist Sabine Meyer (2012).

The Swedish Chamber Orchestra continues to expand its repertoire and open doors to new challenges; together with Dausgaard, the ensemble has recorded Beethoven's complete orchestral works for Simax Classics, all of Schumann's symphonies as well Dvořák's Symphonies Nos. 6 and 9 for BIS Records, Schubert's Symphonies Nos. 8 and 9 as part of its

Opening Doors series, as well as Bruckner's Symphony No. 2.

The orchestra also regularly performs with conductor/composer HK Gruber and early music specialist Andrew Manze, both of whom spend several weeks each year at the group's home base in Örebro, Sweden. Prominent visiting artists include Pierre-Laurent Aimard, Leif Ove Andsnes, Michael Collins, Brett Dean, and James Ehnes.

Swedish Radio Choir

The Swedish Radio Choir gave its first concert in 1925. When Eric Ericson assumed leadership in 1952, he expanded the choir's repertoire and international reputation, attracting such composers as Paul Hindemith, Frank Martin, Igor Stravinsky, and Aaron Copland, who went to Stockholm to hear their works performed.

With its wide range of expression—from the most delicate to the most powerful—the choir has worked with leading orchestral conductors such as Claudio Abbado, Riccardo Muti, Valery Gergiev, and the Swedish Radio Symphony Orchestra's own chief conductor Daniel Harding.

Highly acclaimed for its recordings, the Swedish Radio Choir has made a formidable mark in contemporary ensemble performance, having received praise by *Gramophone* in 2011 as well as at the Cannes Classical Awards. The choir's 2017–18 season includes collaborations and new commissions by composers such as Lera Auerbach, Martin Smolka, and Jacob Mühlrad; guest performances and long-anticipated return visits to Japan and the U.S.; as well as a concert with the Berlin Philharmonic in Berlin.

Peter Dijkstra

Peter Dijkstra has been chief conductor of the Swedish Radio Choir since 2007. He is also chief conductor of the Netherlands

Chamber Choir. He is highly sought-after as a guest conductor by orchestras and choirs throughout the world, and has conducted the BBC Singers, RIAS Chamber Choir in Berlin, Norwegian Soloists' Choir, Danish National Radio Choir, the Copenhagen Philharmonic Orchestra, Bavarian Radio Symphony Orchestra, and the Japan Philharmonic Orchestra, among others.

Mr. Dijkstra was awarded the Kersjes van de Groenekan Prize for young orchestral conductors in 2002 and the Eric Ericson Award in 2003, where, at the organization's competition finals, he first conducted the Swedish Radio Choir.

Mr. Dijkstra was born in Roden, Holland in 1978. In his youth, he sang with the boys' choir Roder Jongenskoor, founded by his father Bouwe Dijkstra, and also performed in larger opera productions in Amsterdam, including Mozart's *Die Zauberflöte* at Dutch National Opera. He studied choral and orchestral conducting and voice at the Royal Conservatory of the Hague, the Hochschule für musik und Tanz Köln, and at the Royal College of Music in Stockholm with Jorma Panula. In 1999 he formed his own all-male vocal group, The Gents.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.
—Arvo Pärt. Now in its eighth year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multi-disciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors, complemented by conversations with artists and

scholars and post-performance White Light Lounges.

Lincoln Center's Great Performers

Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

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For the White Light Festival

Megan Young, *Supertitles*



Swedish Chamber Orchestra

Thomas Dausgaard, *Chief Conductor*

Violin I

Sara Trobäck Hesselink
Urban Svensson
Roger Olsson
Olof Ericsson
Hans Elvkull
Johan Andersson
Lena Ludeen
Lena Sjölund

Violin II

Per Drougge
Anna Jansson
Cecilia Bukovinszky
Robert Bruus
Christina Olofsdotter
Hallberg
Tino Fjeldli

Viola

Göran Fröst
Gunnar Jedvik
Mikael Ludeen
Kate Pelly
Paul Morgan

Cello

Mats Levin
Hanna Thorell
Rajmund Follmann
Kristin Malmborg

Bass

Sebastien Dube
Peter Nitsche
Josee Deschenes

Flute

Alissa Rossius
Urban Hallberg

Oboe

Karin Egardt
Lisa Almberg

Clarinet

Ingrid Meidell Noodt
Alberto Alvarez-Garcia

Bassoon

Mikael Lindström
Andreas Lyeteg
Adam Nyquist

Horn

Terese Larsson
Göran Hulphers
Alexander Hambleton
Björn Olsson

Trumpet

Anders Hemström
Margit Csökmei

Trombone

Niklas Almgren
Jonas Larsson
Anders Wiborg

Timpani

Lars Fhager

Organ

Karl-Magnus Jansson



Swedish Radio Choir

Peter Dijkstra, *Chief Conductor*

Soprano

Marie Alexis
 Jessica Bäcklund
 Lisa Carlioth
 Maria Demérus
 Maria Edvardsson
 Jennie Eriksson Nordin
 Sofia Niklasson
 Jenny Ohlson Akre
 Angela Rotondo
 Marika Scheele
 Elin Skorup

Alto

Helena Bjarnle
 Maria Erlansson
 Anna Graca
 Annika Hudak
 Christiane Höjlund
 Inger Kindlund Stark
 Elin Lannemyr
 Maria Lundell
 Tove Nilsson
 Janna Vettergren
 Anna Zander Sand

Tenor

Per-Gunnar Alpadie
 Mats Carlsson
 Niklas Engquist
 Thomas Köll
 Fredrik Mattsson
 Philip Sherman
 Gunnar Sundberg
 Love Tronner
 Magnus Wennerberg

Bass

Staffan Alveteg
 Erik Arnelöf
 Magnus Billström
 Mathias Brorson
 Rickard Collin
 Bengt Eklund
 Lars Johansson
 Brissman
 Stefan Nymark
 Johan Pejler
 David Wijkman

Arts in the Middle



Jean Taylor

Students from South Bronx Academy for Applied Media

Several studies have examined how exposure to the arts in middle school strongly impact a student's social skills and development as well as likelihood to graduate from high school. In 2013, Lincoln Center Education launched a pilot program in partnership with the New York City Department of Education aimed at this specific issue. Called *Arts in the Middle*, it focuses on arts education as a potential catalyst for improved student engagement and success in and out of school, as well as parent engagement, teaching practices, and school and community culture.

Through *Arts in the Middle*, Lincoln Center Education is working with more than a dozen underserved New York City middle schools that have little to no arts programs. LCE is supporting schools with efforts to hire a part-time or full-time arts teacher, in addition to deploying its own roster of skilled teaching artists to help in the classroom and provide professional development for teachers and family engagement. Early results of these efforts to support educators and students are showing positive results. Metis Associates, hired by LCE to evaluate short- and long-

term effectiveness of the program, has documented increased parent engagement, which can have an impact on student success. Some schools have also noted that students are becoming vibrant and vocal participants when the arts are integrated into classrooms. If results continue in this direction, Lincoln Center Education hopes to develop an adaptable model of the program that can be disseminated nationally to bring arts education to underserved communities.

"As our partnership with the New York City Department of Education continues to grow, so, too, does our commitment to supporting whole communities by providing thoughtful programs for students and families around New York City's five boroughs," said Russell Granet. "*Arts in the Middle* is just one of many ways Lincoln Center Education is leveraging high-quality arts programs to improve the lives of all New Yorkers."

40

Lincoln Center Education 

4 decades of thinking like an artist

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LincolnCenterEducation.org

Accessibility at Lincoln Center

Reflecting a quote by Lincoln Center's first president John D. Rockefeller III that "the arts are not for the privileged few, but for the many," Lincoln Center has had as a central mission from its start making the arts available to the widest possible audiences. In 1985, that led to the establishment of the Department of Programs and Services for People with Disabilities to ensure full participation in the thousands of events presented annually across the Lincoln Center campus. It was the first such program at any major performing arts center in the U.S. and has long-served as a model for other arts institutions around the country.

Celebrating its 30th anniversary with a new name, ***Accessibility at Lincoln Center***, the program continues to provide exceptional guest care to all visitors, as well as training in accessibility to colleagues at Lincoln Center's resident organizations, including the Film Society of Lincoln Center, the New York Philharmonic, and Jazz at Lincoln Center.

Accessibility oversees the production of large-print and Braille programs for hundreds of performances taking place each year at various Lincoln

Center venues. Another major component of *Accessibility* is its longstanding "Passport to the Arts." The program annually distributes to children with disabilities thousands of free tickets to a variety of Lincoln Center performances, including New York City Ballet and the New York Philharmonic—a welcoming introduction to the arts. A parent who participated in a recent "Passport" event commented "It allowed my family and I to enjoy and learn along with everyone else. The accessibility... made it easier for our family to "relax" and truly enjoy the experience."



Accessibility is expanding the ways it serves adults with disabilities. It introduced and oversees American Sign Language-led official tours of Lincoln Center, and offers live audio description for select *Lincoln Center Festival* performances. *Accessibility*

looks forward to growing its inclusive programs in the years to come.

To learn more about *Accessibility at Lincoln Center*, please contact access@lincolncenter.org or call **212.875.5375**.